

TREASURES FROM MEDIEVAL FRANCE

CMA REF CLEVELAND MUSEUM OF ART / NOVEMBER 16-JANUARY 29, 1967

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PROSPECTUS

The late inclusion of several important objects loaned from France has unfortunately delayed publication of the book/catalogue for this exhibition. The complete catalogue, *Treasures from Medieval France*, will be available soon and can be sent to you immediately upon publication.

In the catalogue, William D. Wixom, Associate Curator of Decorative Arts, presents a balanced and selective history of the French medieval style, from the eighth to the sixteenth century. Following an introductory essay, the book is organized into seven chapters tracing the development of this style through the 158 individual monuments which comprise the exhibition. A full-page illustration of each object—thirty in color and the remainder in duotone—accompanies a discussion of its artistic significance. A bibliography of published references for each object is also supplied.

The book will be hardbound, numbering 392 pages, 8-3/4 x 9-1/4 inches in size. Until January 29, when the exhibition closes, the special price will be \$5.00, tax included (plus 50 cents postage and handling for mail orders). Thereafter, it will be sold at \$12.50 (with a 15-percent discount to Museum members). To reserve a copy, please use the order form.

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TREASURES FROM MEDIEVAL FRANCE

by William D. Wixom

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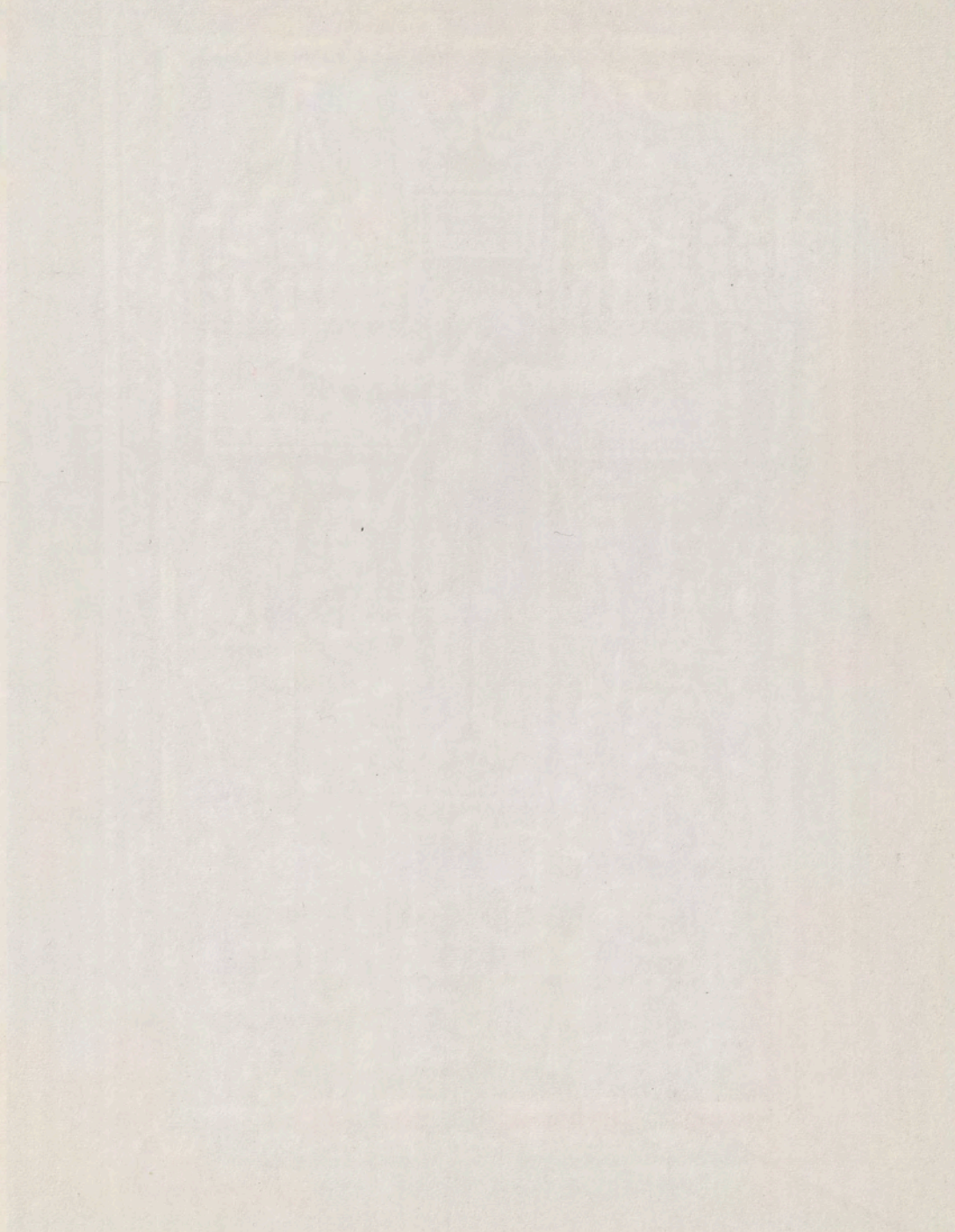
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TREASURES FROM MEDIEVAL FRANCE





Wixom, William D.

TREASURES FROM MEDIEVAL FRANCE

A SUMMARY CATALOGUE OF THE EXHIBITION

THE CLEVELAND MUSEUM OF ART / NOVEMBER 16–JANUARY 29, 1967

COVER: *The Concert*. Tapestry. Valley of the Loire, early 16th century.
Paris, Musée des Gobelins et Salles d'Expositions. (Catalogue VII-26.)

FRONTISPIECE: *Plaque with the Crucifixion and Scenes of the Last Supper, Betrayal of Christ, Three Marys at the Tomb, Incredulity of Thomas, Ascension of Christ, and the Pentecost*. Ivory. Workshop of Charlemagne's court, early 9th century.
Narbonne (Aude), Trésor de la cathédrale St. Just. (Catalogue I-2.)

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Associate Curator of Decorative Arts

The Cleveland Museum of Art



*Bas-relief: The Sign of
the Lion and the Ram.*
Marble. Languedoc,
Toulouse, ca.1110-1115.
Toulouse (Haute-Garonne),
Musée des Augustins.
(Catalogue III-4.)

PREFACE

Like man, art reproduces itself. The inspiration for any work of art, whether a painting or a pot, whether an assemblage or an exhibition, lies in another work of art. As M. Malraux has it, paintings of sunsets, not sunsets, provide the initial impetus for more advanced, or just different, paintings of sunsets. Thanks to the generous aid and cooperation of hundreds of persons dedicated to the preservation and study of art, a work of art destined for but ten weeks of life has been created—Treasures from Medieval France.

The origins of this exhibition are to be found in two other assemblages of medieval art. The first was the monumental exhibition, *Cathédrales*, held in 1962 at the Louvre. Conceived and arranged by Pierre Pradel, Chief Curator of Sculpture at the Louvre, *Cathédrales* was an artful and logical evocation of French medieval art made possible by the sensitive selection and display of fragments, monumental and miniature, selected for their high quality and profound significance. It was a deeply moving sequence and unity, one of the very greatest exhibitions I have ever seen. Not to desire its preservation or re-creation would have been unthinkable.

The second inspiration was the assemblage of medieval art, especially the decorative arts, in our own museum. This was the creation of my predecessor William M. Milliken, one of the great art museum directors, an unfailingly successful connoisseur of objects, and particularly a dedicated medievalist. With such magnificent French objects as the Limoges Cross from the Spitzer collection (cat. no. III-31), the Christ Medallion from the Guelph Treasure (cat. no. I-1), the unique Table Fountain (cat. no. VI-18), and the School of Paris panel of the Annunciation (cat. no. VI-14), among many others in our collection, it seemed only fitting that these should provide the *raison d'être* for an exhibition celebrating the golden anniversary of The Cleveland Museum of Art.

The idea of an exhibition of French medieval art was thus conceived some four years ago. The sobering prospect of the arduous labors involved in mounting such a display was made more hopeful by the knowledge that we had numerous friends and colleagues in France who might be favorably disposed to such a project because of our proven dedication to its subject and because its conception and plan were worthy of the effort and dangers involved. The first general discussions

in Paris with the two colleagues to whom we are most indebted—Jacques Dupont, Inspector General of Historic Monuments, and Hubert Landais, Chief Curator of Decorative Arts, Musée du Louvre, and Adjunct Director of the Museums of France—were most encouraging in principle, and a tentative decision to proceed followed from these friendly discussions. This decision was made final after we received the gracious approval of the Ministries of Culture and Education. André Malraux, Minister of Culture, and particularly his Secretary General for Cultural Affairs, Jacques Jaujard, have been and are helpful patrons of this manifestation of French medieval art. Without the approval of Christian Fouchet, Minister of Education, the magnificent loan of manuscripts from the Bibliothèque Nationale and some other libraries would hardly have been possible. The late James J. Rorimer, Director of the Metropolitan Museum of Art, whose lasting achievement is that unique medieval monument and collection, the Cloisters, encouraged us from this side of the Atlantic and with his unstinted cooperation insured that the American representation would be qualitatively equal to that provided by France.

The results are now visible in the exhibition and reflected in the catalogue. What cannot be visible, save in the imagination of the visitor and in the memories of all who participated in this exhibition, the largest and most complicated ever to be undertaken by this museum, is the succeeding three years of constant travel, negotiation, correspondence, and study, trying the patience and energies of all concerned. Thanks to all is hardly enough, but here it is proffered, humbly, in friendship, and with a renewed understanding of what the phrase "a community of scholars" really means.

A specific mention of all those who contributed so much to the exhibition will be found in the appended lists following this preface. Particular expressions of gratitude are due to those in France who were deeply involved in the project: Jean Chatelain, Etienne Denner, Pierre Pradel, Pierre Quoniam, Francis Salet, Pierre Verlet, Marcel Thomas, Marie-Madeleine S. Gauthier, R. Maître-Devallon, and Bertrand Jestaz. We are also most grateful to Raymond Laniepce for his many excellent photographs of French-owned objects.

In America we owe special thanks to Frederick B. Adams Jr., Richard H. Randall, John Walker, Rémy G. Saisselin, and Dorothy E. Miner. Almost all of the personnel of The Cleveland Museum of Art have been, are, or will be involved in the various aspects of the exhibition—mechanical, educational, and curatorial. Those named in the following lists have been particularly helpful, but special mention should be made of, and additional thanks given to Merald E. Wrolstad, William E. Ward, Lillian M. Kern, Richard F. Godfrey, Judith Conrad, and Frances Saha.

I cannot close this preface without noting a very particular administrative aspect of Treasures from Medieval France. The exhibition is the result of the close and friendly cooperation between a private educational institution, The Cleveland Museum of Art, and a great nation, France. Surely this confirms the continued vitality of the concepts of diversity and individuality in a modern age often described as monolithic and inhuman. Responsibility for scholarly and artistic excellence rests with all—from individuals, through boards, foundations, governmental units, to the state. The Museum's Board of Trustees has supported and encouraged the staff in this monumental undertaking, and thanks are due and are gratefully given. Another large debt of gratitude is due to the Trustees of The John L. Huntington Art and Polytechnic Trust, who have provided the not-inconsiderable funds necessary for the exhibition and its catalogue. Finally, I wish to thank and congratulate William Wixom, the responsible curator, for the splendid scholarly and artistic achievement to be seen in the exhibition and to be remembered through this catalogue.

SHERMAN E. LEE, *Director*



Virgin and Child. Ivory.
Ile-de-France, ca.1300.
Paris, Musée du Louvre.
(Catalogue V-7.)

ACKNOWLEDGMENTS

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CATALOGUE

CHAPTER I Merovingian Inheritance and Carolingian Experiment

Frankish Kingdom,
second half 8th century

- I 1 *Medallion with Bust of Christ.* Cloisonné enamel on copper, Diam. 1-15/16 inches. Provenance: Treasury of the Cathedral of Saint Blasius, Brunswick. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 30.504.

Workshop of Charlemagne's court,
early 9th century

- I 2 *Plaque with the Crucifixion and Scenes of the Last Supper, Betrayal of Christ, Three Marys at the Tomb, Incredulity of Thomas, Ascension of Christ, and the Pentecost.* Ivory, H. 10, W. 6-3/16 inches. Inscriptions: Titulus above Christ, HIC EST IHS NAZARENVS REX IVDEOR[um]; sinister, MVLIER ECCE FILIVS TVVS; dexter, APLĒ ECCE MATER TVA. Narbonne (Aude), Trésor de la cathédrale Saint Just.

Metz or Palace School
of Charles the Bald,
late 9th century

- I 3 *Apparition of Christ in Jerusalem.* (See Mark 16:14; Luke 24:36-50; John 20: 19-23.) Ivory, H. 2-13/16, W. 2-1/8, D. 3/8 inches. Boston, Museum of Fine Arts, William E. Nickerson Fund, 50.819.

Reims, mid-9th century

- I 4 *Psalter*, in Latin. Vellum, 147 folios, H. 9-7/8, W. 6-1/8 inches. Troyes (Aube), Trésor de la Cathédrale, MS. 12.

CHAPTER II Proto-Romanesque, Assimilations, and Monumental Art

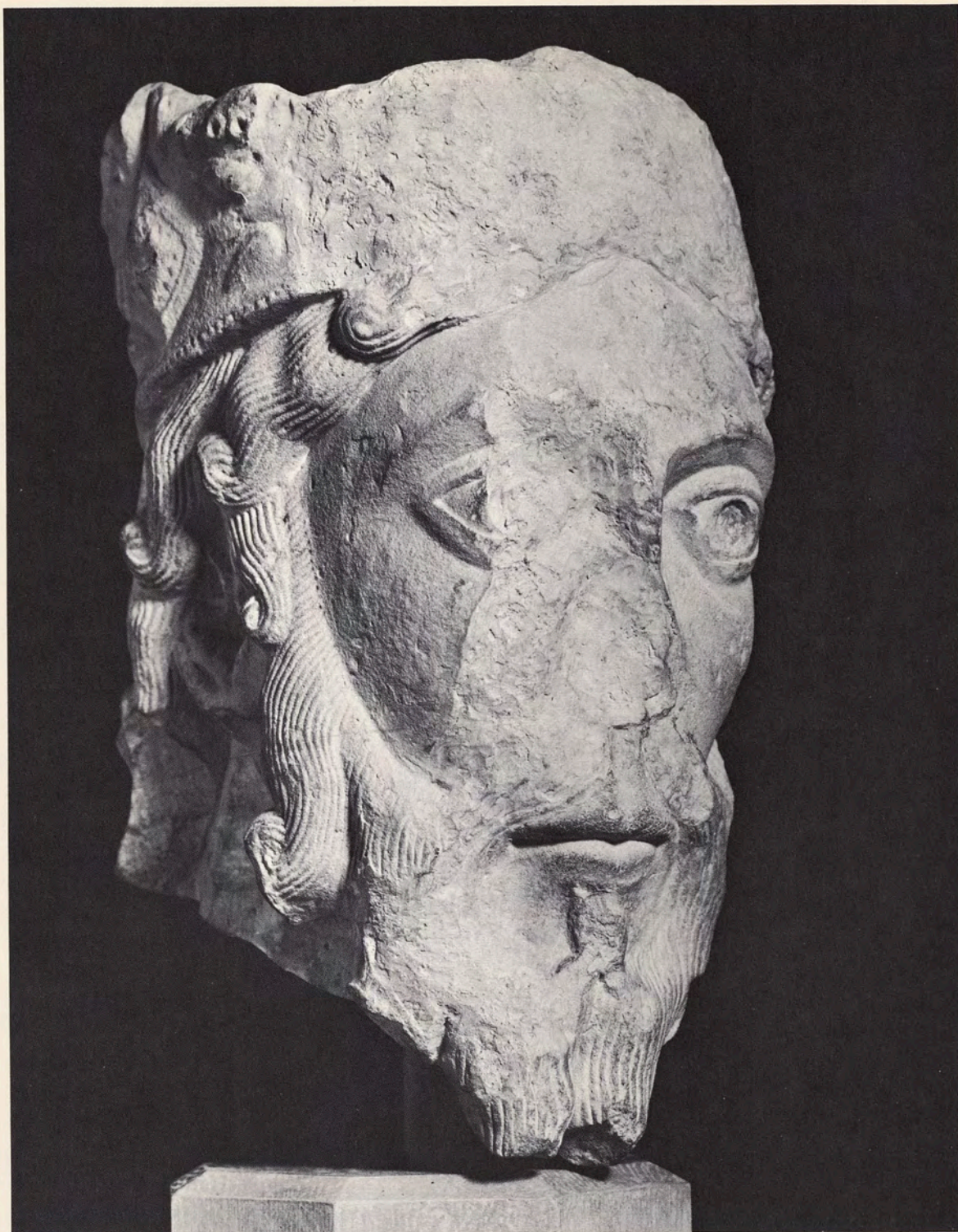
Northeast France,
Benedictine Abbey of
Saint Bertin at Saint Omer,
early 11th century (before 1008),
by Abbot Odbert and Assistants

- II 1 *Four Gospels*, in Latin. Vellum, 96 leaves, H. 12-1/4, W. 7-7/8 inches. Provenance: Abbey of Saint-Bertin at Saint-Omer. New York, The Pierpont Morgan Library, M. 333.

| | |
|--|---|
| Northeast France, Saint Omer, Abbey of Saint Bertin, ca. 1050 | II 2, 3 <i>Two Enthroned Elders of the Apocalypse</i> . Walrus ivory. II-2: H. 4-1/2, W. 1-3/4 inches; Saint Omer (Pas-de-Calais), Musée Hôtel Sandelin. II-3: H. 4-3/8, W. 1-7/8 inches. New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.220). |
| Poitou, ca.1044–1049 | II 4 <i>Engaged Capital</i> . Stone, H. 16-1/8, W. 21-5/8, D. 22-1/2 inches. Provenance: Probably from the Choir of the Church of Saint Hilaire, Poitiers. Poitiers (Vienne), Musée municipaux. |
| Normandy, Abbey of Mont-Saint-Michel, second half 11th century (after 1067) | II 5 <i>Sacramentary</i> , in Latin. Vellum, H. 11-1/4, W. 8-1/2 inches. New York, The Pierpont Morgan Library, M. 641. |
| 11th century | II 6 <i>Liturgical Comb</i> , said to be Saint Henry's. Ivory, H. 3-3/8, L. 4-1/8 inches. Provenance: Abbey of Saint-Vanne until 1792. Verdun (Meuse), Musée de la Prinerie. |
| Burgundy, Abbey of Cluny, end of 11th century | II 7 <i>Miniature Showing Saint Luke</i> , from a Bible, in Latin. Vellum, H. 4-7/8, W. 7-3/4 inches. Montreal, Mr. and Mrs. L. V. Randall. |
| Northeast France, Saint Omer (?), end of 11th century | II 8 <i>Christ in Majesty</i> . Gilt bronze, H. 6-1/4 inches. Provenance: From the châsse of Saint Babolin. Le Coudray-Saint-Germer (Oise), église. |
| Rouergue, Conques (?), late 11th century | II 9 <i>Bust of a Saint</i> . Cloisonné enamel, two thicknesses of copper, gilding, H. 2-9/16, W. 1-13/16 inches. Boston, Museum of Fine Arts, William F. Warner Fund, 49.471. |
| Anjou, Angers, end of 11th century | II 10 <i>Psalter</i> , in Latin. Vellum, xix and 201 folios, H. 9-7/8, W. 8-1/4 inches. Amiens (Somme), Bibliothèque municipale, MS. Lescalopier 2. |
| Corbie, end of 11th century | II 11 <i>Gospels</i> , in Latin. Vellum, 135 folios, H. 10-7/8, W. 7-7/8 inches. Amiens (Somme), Bibliothèque municipale, MS. 24. |

CHAPTER III Monuments of Romanesque Art and the First Gothic Vision

- First quarter 12th century III 1 *Reliquary Châsse*. Copper gilt, champlevé enamel on copper, semi-precious jewels, antique intaglios and cameo, wood core, H. 7-11/16, W. 10-5/8, D. 4-3/8 inches. Bellac (Haute-Vienne), église de Notre-Dame.
- First quarter 12th century III 2 *End of a Reliquary Châsse with Saint Paul*. Copper gilt, champlevé enamel, and two cloisonnés to indicate the eyes, H. 9-7/8, W. 4-1/2 inches. Dijon (Côte-d'Or), Musée des Beaux-Arts, Legs Trimolet 1878.
- Limoges, ca.1100 III 3 *Sacramentary of the Cathedral of Saint-Etienne*, in Latin. Vellum, 144 folios, H. 10-5/8, W. 6-1/2 inches. Paris, Bibliothèque Nationale, MS. lat. 9438.
- Languedoc, Toulouse, ca.1110-1115 III 4 *Bas-relief: The Sign of the Lion and the Ram*. Marble, H. 53-1/8, W. 26-3/4, D. 5-1/2 inches. Inscriptions: SI/G/NU[m] /L/E/O/NIS / S/I/G/NU[m] /ARI/E/TIS /H/OC/FU/IT/ FA/CT/UM /T/TEMPO/RE /JULII/ CE/SA/RIS. Provenance: Saint Sernin, Toulouse. Toulouse (Haute-Garonne), Musée des Augustins, Inv. 502.
- Languedoc, Toulouse, before 1120 III 5 *Double Capital with the Wise and Foolish Virgins*. Stone, H. 12-5/8, W. 21-5/8, D. 14-3/8 inches. Provenance: Cloister of the Cathedral of Saint Etienne, Toulouse. Toulouse (Haute-Garonne), Musée des Augustins, Inv. 392.
- Provence, Avignon, ca.1160 III 6 *Capital: Scenes from the Story of Samson*. Carrara marble, H. 12-1/2, W. (at top) 10-1/2, W. (at base) 7 inches. Provenance: from the Cloister of the Cathédrale of Notre-Dame-des-Doms in Avignon. Cambridge (Massachusetts), Fogg Art Museum, Meta and Paul J. Sachs Collection.
- Burgundy, Cîteaux, beginning of 12th century III 7 *Moralia in Job*, by Saint Gregory, vol. I, in Latin. Vellum, 93 folios, H. 13-7/8, W. 9-1/2 inches. Dijon (Côte-d'Or), Bibliothèque municipale, MS. 168.



Burgundy, Cluny, ca.1109–1115.
Sculptural fragments
from main portal of
third Abbey at Cluny

III 8 *Saint Peter*. Limestone, with traces of gesso and paint, H. 28-1/2 inches. Provenance: Probably from the north spandrel. Providence, Museum of Art, Rhode Island School of Design, 20.254.

III 9 *Figure*. Limestone, H. 6-3/4 inches. Provenance: From a capital on the north jamb. Cluny (Soane-et-Loire), Musée Ochier.

Burgundy, Autun, ca.1130,
by Gislebertus

III 10 *Voussoir Figure of a Censing Angel*. Limestone, H. 23, W. 16-1/2 inches. Provenance: Portal of the north transept door of Saint Lazare at Autun. New York, The Metropolitan Museum of Art, Cloisters Collection, Purchase, 47.101.16.

Burgundy, Vézelay, ca.1140

III 11 *Engaged Capital: The Feast of Belshazzar* (Daniel 5: 1–5). Stone, H. 26-3/4, W. 15-3/4, D. 15-3/4 inches. Provenance: Tribune of the narthex, L'église de la Madeleine. Vézelay (Yonne), Musée lapidaire de l'église de la Madeleine.

Basin of the Loire,
mid-12th century

III 12 *Engaged Capital: Daniel in the Lions' Den*. Limestone, H. 29, W. 25-1/2, D. 14-3/8 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 62.247.

Ile-de-France,
Saint-Denis, ca.1140

III 13 *Chalice of Abbot Suger of Saint-Denis*. Sardonyx (agate), gold, silver gilt, gems, and pearls, H. 7-17/32 inches. Provenance: Treasury of the Abbey of Saint-Denis (until 1793). Washington, D. C., National Gallery of Art, Widener Collection.

Ile-de-France, ca.1140–1155.
Sculptures from Royal Abbey
of Saint-Denis

III 14 *Head of an Old Testament King*. Limestone, H. 13-3/4, W. (of crown) 8 inches. Provenance: Jamb of one of the portals of the facade of Saint-Denis. Baltimore, The Walters Art Gallery, 27.22.

III 15 *Column Figure of an Old Testament King*. Limestone, H. 46 inches. Provenance: Cloister of Saint-Denis. New York, The Metropolitan Museum of Art, Pulitzer Bequest, 20.157.

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| Burgundy, Dijon, ca.1145 (Quarré) | III 16 <i>Head of Saint Bénigne</i> . Stone, H. 13-3/8 inches. Provenance: Trumeau of the central portal of the façade of the abbey church of Saint Bénigne, Dijon (Côte-d'Or), Musée archéologique. |
| Ile-de-France(?), ca.1140(?) to end of 12th century | III 17 <i>A Bishop</i> . Stone with traces of paint, H. 45-1/4, W. 11, D. 10-5/8 inches. Provenance: Church of Notre-Dame-de-la-Comtale at Bourges. Bourges (Cher), Musée du Berry. |
| Ile-de-France, ca.1150 | III 18 <i>Capital Fragment with Scenes from the Story of Daniel(?)</i> . Limestone, H. 15, W. 18, D. 10 inches. Provenance: Abbey of Coulombs, near Chartres. Kansas City (Missouri), William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 55.44. |
| 12th century | III 19 <i>Fragment of a Crucifix</i> . Gilt bronze, H. 9-7/16, W. 4-1/2 inches. Provenance: La Blissière à Soudan (Loire Atlantique). Angers (Maine-et-Loire), Musée archéologique Saint Jean. |
| Ile-de-France, mid-12th century | III 20 <i>Head</i> (formerly called <i>Ogier le Danois</i>). Stone, H. 15, W. 11 inches. Provenance: Possibly from the Church of Saint-Faron at Meaux. Meaux (Seine-et-Marne), Musée municipal. |
| Northeast France, perhaps Marchiennes, ca.1150 | III 21 <i>Sacramentary</i> , for use of Reims Cathedral. Vellum, 74 folios, H. 8-7/8, W. 5-1/2 inches. Provenance: Reims Cathedral. Chapter Library of Beauvais Cathedral (inventories: early 15th century, no. 64; 1464, no. 11; 1750, no. 26). Baltimore, The Walters Art Gallery, W. 28. |
| Northeast France, ca.1150 | III 22 <i>Mourning Virgin from a Crucifixion Group</i> . Gilt bronze, H. 6-1/8, W. 1-1/2, D. 1/2 inches. Boston, Museum of Fine Arts, William F. Warden Fund, 49.466. |
| Northeast France, Cambrai, second half 12th century | III 23 <i>Column Figure</i> . Stone, H. 40-1/8, W. 11, D. 17-3/4 inches. Provenance: Cambrai. Cambrai (Nord), Musée municipal. |

- Burgundy, Archdiocese of Sens,
possibly Abbey of Pontigny,
second half 12th century
- III 24 *Single Leaf from a Decretum*, by Gratianus. Vellum, H. 17-1/4,
W. 13-1/4 inches. The Cleveland Museum of Art, Purchase from
the J. H. Wade Fund, 54.598.
- Ile-de-France, ca.1165–1170
- III 25 *Head of King David*. Limestone, H. 11-1/4 inches. Provenance:
Portal of Saint Anne, Cathedral of Notre-Dame, Paris. New York,
The Metropolitan Museum of Art, 38.180.
- Troyes (?), ca.1160–1180
- III 26 *Two Semi-Circular Plaques*. Above, Elijah and the widow of
Zarephath gathering wood (Luke 4:24-27); below, the Spies of
Moses returning from the Valley of Eschol with the grapes of Canaan suspended
from a pole (Numbers 13: 23-24). Copper gilt, champlevé enamel on copper,
Diam. 3-15/16 inches. Troyes (Aube), Trésor de la cathédral de
SS. Pierre et Paul.
- Champagne, Châlons-sur-Marne,
ca.1180
- III 27 *Columnar Figure of an Apostle*. Limestone, H. 38-1/2, W. 9-1/2,
Diam. (of column) 6-7/8 to 6-3/4 inches. Provenance: Neighbor-
hood of Reims, probably Notre-Dame-en-Vaux, Châlons-sur-Marne. The
Cleveland Museum of Art, 19.38.
- Third quarter 12th century
- III 28 *Processional Cross*. Cast bronze (*cuivre jaune*), with traces of gilding,
H. 13-3/4, W. 9-1/16 inches. Saint-Julien-aux-Boix (Corrèze),
Chapel of Saint Pierre-ès-Liens.
- Limousin, Limoges, ca.1160
- III 29 *Head from a Columnar Figure*. Limestone, H. 11-1/2, W. 7-1/16
inches. Provenance: Probably from the Romanesque Cathedral of
Limoges. Limoges (Haute-Vienne), Musée municipal.
- Limousin, ca.1189,
by Master of Grandmont Altar
- III 30 *Plaque: Hugo Lacerta and Etienne de Muret*. Copper gilt, cham-
plevé enamel, H. 10-3/8, W. 7-1/8 inches. Provenance: Treasury of
the Abbey of Grandmont. Inscription: NIGOLASERT : PARLAMNE TEVEDEMURET.
Paris, Musée National des Thermes et de l'Hôtel de Cluny.

Limousin, ca.1190,
by Master of Grandmont Altar

III 31 *Cross*. Champlevé enamel and gilt copper, H. 26-3/8, W. 16-1/2 inches. Inscription on *titulus*: IHS XP̄S. The Cleveland Museum of Art, Gift of J. H. Wade, 23.1051.

Limousin, Limoges, ca.1180–1190

III 32 *Reliquary Châsse of Saint Stephen*. Copper gilt, champlevé and cloisonné enamel on copper, wood core. H. 4-7/8, W. 5-7/8, D. 2-3/4 inches. Provenance: The Church of Malval (Creuse). Inscription: SAVLVS STEPHANVS. Guéret (Creuse), Musée archéologique.

Limousin, last quarter
12th century with additions
of 13th century

III 33 *Reliquary-Monstrance*. Copper gilt, champlevé and cloisonné enamel, and rock crystal, H. 9-5/16, W. (of foot) 2-7/8 inches. Provenance: Treasury of the Abbey of Grandmont; Chapel of Balesis (1575). Saint-Sulpice-les-Feuilles (Haute Vienne), église.

Languedoc, Toulouse,
last quarter 12th century

III 34 *Angel of the Annunciation*. Marble, H. 74, W. 25-5/8, D. 10-1/4 inches. Provenance: Convent of the Cordeliers, Toulouse. Toulouse (Haute-Garonne), Musée des Augustins, Inv. 551a.

Limousin, Limoges,
first quarter 13th century,
attributed to Master G. Alpais

III 35 *Eucharistic Coffret*. Copper gilt, champlevé enamel, H. 5-3/16, W. 8, D. 4-15/16 inches. Provenance: Treasury of the Abbey at Grandmont. Limoges (Haute-Vienne), Musée de Limoges, Inv. 267.

Limousin, Limoges, ca.1120–1125,
attributed to Master G. Alpais
and his workshop

III 36 *Plaque from a Châsse showing the Crucifixion and the Martyrdom of Saint Thomas Becket near the altar at Canterbury Cathedral, December 29, 1170*. Copper gilt, champlevé enamel, H. 6-5/8, W. 11-3/16 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 51.449.

Ile-de-France,
ca.1180 (Sauerländer)
or ca.1190–1195 (Bony)

III 37 *Bearded Head of a Prophet (Moses?)*. Stone, H. 17 inches. Provenance: Central portal of the west façade of the Collégiale Notre-Dame de Mantes. Mantes (Seine-et-Oise), Dépôt de la Collégiale Notre-Dame.



Provence,
Saint-Gilles, ca.1183–1190

III 38 *Group of Apostles and Angels*. Stone, in two pieces, H. 59-1/8, W. 20-1/8 and H. 55-1/8, W. 16-1/2 inches. Provenance: Tympanum of the portal of the Church of Saint Martin, Saint-Gilles. Saint-Gilles (Gard), Musée de la maison romane.

CHAPTER IV High Gothic Synthesis and the New Monumental Art

Ile-de-France, Paris, ca.1200

IV 1 *Head of an Apostle*. Limestone, H. 17 inches. Provenance: Probably from a jamb figure of the Judgment Portal of Notre-Dame, Paris. Chicago, The Art Institute of Chicago, Buckingham Collection, 44.413.

Limousin, Limoges,
second decade 13th century

IV 2 *Plaque: Death of the Virgin*. Gilt copper and champlevé enamel, H. 10-1/4, W. 7-7/8 inches. Inscription: REGINA MVNDI DE TERRIS ET DE. Paris, Musée du Louvre, Département des objets d'art, cat. 92.

Ile-de-France, Senlis,
ca.1200–1215

IV 3 *Head of a Prophet (?)*. Stone, H. 13, W. 7, D. 6-1/4 inches. Provenance: Found in the ground not far from the Cathedral of Senlis. Senlis (Oise), Musée de Haubergier.

Limousin, Limoges,
second decade 13th century.

IV 4 *Baptism of Christ*. Also with champlevé enamel, H. 14-1/2, W. 8-1/4 inches. Boston, Museum of Fine Arts, 50.858.

Five Groups of Relief Appliqué.
Gilt copper, inlaid enamel eyes

IV 5 *The Last Supper*. H. 13, W. 11-13/16 inches. Paris, Musée National des Thermes et de l'Hôtel de Cluny, no. 973.

IV 6 *The Betrayal of Christ*. H. 13-3/4, W. 10-9/16 inches. Baltimore, The Walters Art Gallery, 53.10.

IV 7 *The Flagellation of Christ*. H. 12-5/8 inches. Paris, Musée National des Thermes et de l'Hôtel de Cluny, no. 942.

IV 8 *The Entombment of Christ*. H. 11-1/2, W. 11 inches. Minneapolis Institute of Arts.

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| Upper Rhine, Strasbourg, ca.1220 | IV 9 | <i>Head of a Prophet or an Apostle.</i> Limestone, H. 12-5/8 inches. Provenance: Portal of the south transept of the Cathedral of Strasbourg. Strasbourg (Bas-Rhin), Musée de l'Oeuvre Notre-Dame. |
| Lyonnaise, ca.1225 | IV 10 | <i>Head of the Prophet Jeremiah.</i> Stained glass, H. 26-3/8, W. 32-1/4 inches. Provenance: Probably from a choir window of the Cathedral of Lyon. Paris, Dépôt des Monuments historiques. |
| Champagne, Reims, ca.1220-1230 | IV 11 | <i>Head of a Bishop.</i> Limestone, H. 9-1/2 inches. Provenance: Voussoir of the portal of Saint-Sixte, Cathedral of Reims. Reims (Marne), Dépôt lapidaire de la Cathédrale. |
| Champagne, Soissons, ca.1225-1230 | IV 12 | <i>Head of a Bishop.</i> Stone, H. 12-5/8, W. 7-7/8 inches. Provenance: Construction yard of the Cathedral of Soissons. Paris, Musée du Louvre, Inv. R. F. 1037. |
| Normandy, ca.1230-1240 | IV 13 | <i>Recumbent Tomb Statue of a Knight.</i> White limestone, H. 13-9/16, L. 70-5/16, D. 23 inches. Provenance: The destroyed chapel of le Merlerault (Orne). Philadelphia Museum of Art, 45.25.72. |
| Northern France, ca.1240-1250 | IV 14 | <i>Leaf from a Missal,</i> for Noyon use. Tempera, burnished gold and ink on vellum, H. 17, W. 10-3/4 inches. Anonymous loan. |
| Northern France, second quarter 13th century | IV 15 | <i>Enthroned Madonna and Child.</i> Ivory, H. 14-3/8 inches. Provenance: Said to come from Abbey of Ourcamp, near Noyon (Oise). Paris, Musée du Petit-Palais. |



Limousin, Limoges,
second quarter 13th century

IV 16 *Relief Appliqué Figure of Saint Paul with Background Plaque.* Gilt copper, enamel pearls, and champlevé enamel. H. 11-5/8, W. 5-1/2 inches. Inscriptions: S. PAVLVS [and] SI SECVNDVN CARNEM VIXERITIS MORIEMINI (Romans 8:13). Paris, Musée du Petit-Palais.

IV 17 *Relief Appliqué Group of the Enthroned Madonna and Child.* Gilt copper and enamel pearls. H. 8-1/2, W. 4-1/8 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 62.29.

IV 18 *Relief Appliqué Figure of a Deacon Saint, Transformed into a Statuette Reliquary.* Gilt copper, champlevé enamel, and enamel pearls. H. of figure, 13 inches; H. of ensemble, 19-3/4 inches. Provenance: According to local tradition, probably from the Treasury at the Abbey of Grandmont (but not in the inventories). Les Billanges (Haute-Vienne), église.

Mid-13th century

IV 19 *Front of a Corporal Case or an Antependium Fragment with the Enthroned Madonna and Child with Saints and Kneeling Bishop(?).* Embroidery on red satin, H. 8-7/8, W. 8-7/8 inches. Lyon (Rhône), Treasury of the Cathedral.

Limoges,
second quarter 13th century

IV 20 *Crosier with Saint Michael.* Gilt copper and champlevé enamel, H. 12-7/16 inches. The Detroit Institute of Arts, Gift of Mr. and Mrs. Henry Ford II, 59.297.

Diocese of Sens(?), ca.1245

IV 21 *Passion of Christ.* Stained glass, H. 149, W. 34-1/4 inches. Sens (Yonne), Dépôt des Monuments historiques.

Lorraine, Metz(?), ca.1240

IV 22 *Corbel with a Cowled Head.* Reddish limestone, H. 9, W. 6, D. 6-1/2 inches. Boston, Museum of Fine Arts, Charles Amos Cummings Bequest Fund, 61.164.

Languedoc, mid-13th century

IV 23 *Châsse, called Châsse du Christ Législateur.* Silver, silver-gilt and copper-gilt, cabochons, over walnut wood core, H. 17, W. 13-3/8, D. 5-1/2 inches. Provenance: Treasury of the Abbey of Grandselve until 1791. Bouillac (Tarn-et-Garonne), église.

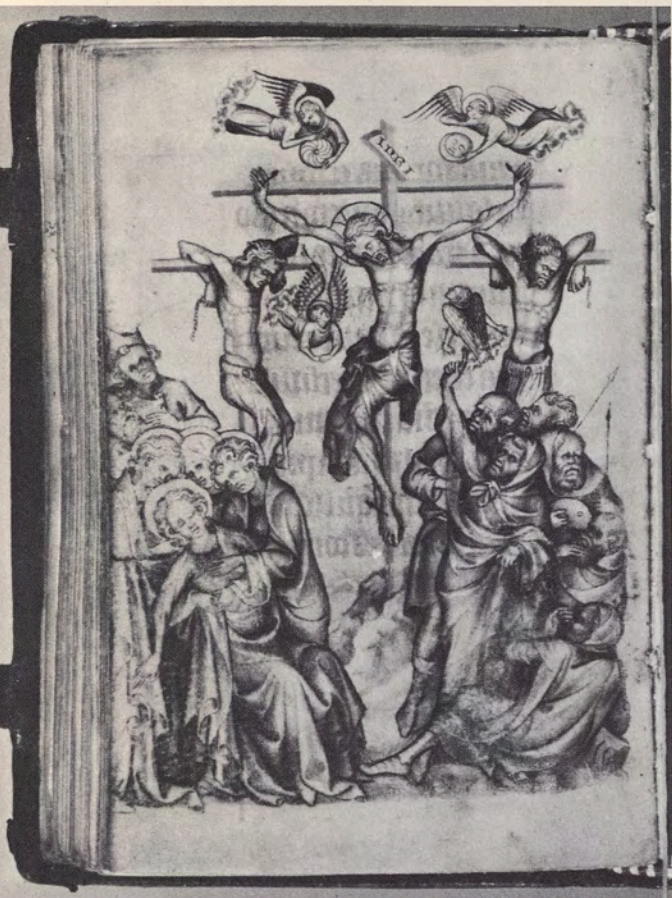
- Limousin or Spain(?),
mid-13th century
- IV 24 *Enthroned Madonna and Child*. Copper gilt, enamel and cabochons over wood core, H. 18-1/2 inches. Breuilaufo (Haute-Vienne), église.
- Languedoc(?), dated 1273
- IV 25 *Portable Altar*. Silver gilt and green porphyry or serpentine. L. 15-3/8, W. 11-5/8 inches. Inscription: HIC : SUNT : RELIQUE : SCE : CRUCIS : ET SCI : ANDREE : ET : SCI : BARTHOLOMEI : ET : SCI MATHEI : APLOR : ET : SCI : BASILII : ET : SCI : BLASII : ET : SCOR : IOHIS : ET PAULI : ET : SCI : NICHOLAI : ET : SCAR : VIRGIMU : AGNETIS : MARGARETE : ET : BARBARE : HOC : ALTARE : COSECATU : E ANNO : CRE : M : CC : LXXIII : NONAS : FEBR : COSTRUCTU : P : GUIDONE : D : PILEO : P : CUJ : AIA : CEBRATE : ORETIS. Narbonne (Aude), Treasury of the Cathedral of Saint-Just.

CHAPTER V Beginnings of Courtly Art

- Northeast France, Amiens(?),
fourth quarter 13th century with
additions of late 14th century
- V 1 *Psalter and Hours of Yolande, Vicomtesse of Soissons*, in Latin and French. Vellum, 434 leaves, H. 7-1/8, W. 5-1/8 inches. New York, Pierpont Morgan Library, M. 729.
- Northeast France, probably
Abbey of Cambron, dated 1290
- V 2 *Antiphonary of Beaupré*, in Latin. Vellum, 233 leaves, H. 18-3/4, W. 13-1/4 inches. Provenance: Cistercian Convent of Saint Mary at Beaupré near Grammont and a dependency of the Abbey of Cambron. Baltimore, The Walters Art Gallery, W. 759.
- Ile-de-France, Paris, ca.1300,
close to Guillaume Julien
- V 3 *Quadrilobed Plaque*. Gold with cloisonné and translucent enamel, H. 1-7/8, W. 1-7/8 inches. The Cleveland Museum of Art, Mary Spedding Milliken Memorial Collection, Gift of William Matthewson Milliken, 32.537.
- Second half 13th century
- V 4 *Crosier Head*. Rock crystal, H. 4-11/16, W. 4-1/8 inches. Baltimore, The Walters Art Gallery.

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| Normandy, Rouen (?), end 13th century | V 5 | <i>Châsse</i> , called <i>Châsse of Saint-Romain</i> . Gilt copper, repoussé, champlevé enamel, H. 28-3/4, L. 33-1/2, D. 16-1/2 inches. Rouen (Seine-Maritime), Treasury of the Cathedral of Notre-Dame. |
| Ile-de-France, third quarter 13th century | V 6 | <i>Angel of the Annunciation</i> . Wood, traces of paint, H. 31-1/2 inches. Janville (Oise), église. |
| Ile-de-France, ca.1300 | V 7 | <i>Virgin and Child</i> . Ivory, H. 16-1/8 inches. Provenance: Sainte-Chapelle, Paris, until 1791. Paris, Musée du Louvre. |
| Probably Champagne, late 13th century | V 8 | <i>Virgin and Child</i> . Painted wood, H. 16-1/2, W. 3-1/2 inches. Grandrif (Puy-de-Dome), église. |
| North France, last quarter 13th century | V 9 | <i>Two Altar Angels</i> . Oak, H. 26-3/8 and 26-1/2 inches. Princeton (New Jersey), Princeton University, The Art Museum, The Carl Otto von Kienbusch Jr. Memorial Collection. |
| Early 14th century | V 10 | <i>Virgin and Suckling Christ Child</i> . Ivory, traces of color, H. 9-1/2, W. 5, D. 3-1/16 inches. Rouen (Seine-Maritime), Musée des Antiquités de la Seine-Inférieure. |
| Languedoc, Toulouse, second quarter 14th century | V 11 | <i>Head of an Apostle</i> . Limestone, with traces of paint, H. 14, W. 9-1/2, D. 8 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 60.170. |
| Ile-de-France, Paris(?), early 14th century | V 12 | <i>Diptych with Scenes of the Annunciation, Nativity, Crucifixion, and Resurrection</i> . Silver-gilt and translucent enamel on silver, H. 2-7/16, W. (open), 3-13/32 inches. New York, Mr. and Mrs. Leopold Blumka. |
| Ile-de-France, Paris, end of first third 14th century | V 13 | <i>Central Plaque from a Triptych: Virgin and Child with Angels</i> . Ivory, with traces of color, H. 9, W. 4-1/2 inches. The Cleveland Museum of Art, Gift of J. H. Wade and Mr. and Mrs. John L. Severance, 23.719. |

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| Ile-de-France, Paris, ca.1320 | V 14 | <i>Psalter</i> , in Latin, for Dominican use. Vellum, 222 leaves, H. 5-3/4, W. 4 inches. Baltimore, The Walters Art Gallery, W. 115. |
| Ile-de-France, Paris, ca.1325-1328, by Jean Pucelle, active ca.1319-1350 | V 15 | <i>Hours of Jeanne d'Evreux</i> , in Latin, for Dominican use. Vellum, 209 leaves, H. 3-1/2, W. 2-7/16 inches. New York, The Metropolitan Museum of Art, Cloisters Collection. |
| Ile-de-France, Paris, first third 14th century | V 16 | <i>Pyxis: Boîte à hosties de Cîteaux</i> . Ivory, H. 5-3/4, Diam. 5-3/8 inches. Provenance: Said to be from Abbey of Cîteaux. Dijon (Côte-d'Or), Musée des Beaux-Arts. |
| Ile-de-France, Paris, mid-14th century | V 17 | <i>Crosier Head with Virgin and Child with Angels and the Crucifixion</i> . Ivory, H. 5-3/16 inches. Baltimore, The Walters Art Gallery, 71.231. |
| Ile-de-France, Paris, ca.1320-1350 | V 18 | <i>Mirror Back: Lady and Gentleman Playing Chess</i> . Ivory, Diam. 4 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 40.1200. |
| | V 19 | <i>Mirror Back: Siege of the Castle of Love</i> . Ivory, H. 4-1/2, W. 4-1/4 inches. Seattle Art Museum, Donald E. Frederick Memorial Collection. |
| Ile-de-France, Paris, ca.1330-1350 | V 20 | <i>Casket</i> . Ivory, H. 4-1/2, L. 9-11/16, D. 4-13/16 inches. Baltimore, The Walters Art Gallery, 71.264. |
| Champagne, mid-14th century | V 21, 22 | <i>Annunciation Group</i> . Marble, with traces of paint and gilding. Provenance: Church at Javernant (Aube). <i>Virgin</i> . H. 27-1/8, W. 7-7/8 inches. Paris, Musée du Louvre. <i>Angel</i> . H. 22-1/4, W. 11-1/4, D. 4-1/8 inches. Inscription on banderole: AVE MARIA, GRATIA PLENA. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 54.387. |



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| Ile-de-France, Paris, mid-14th century | V 23 | <i>Virgin and Child with a Bird</i> . Marble, H. 21-1/2 inches. The Cleveland Museum of Art, Bequest of John L. Severance, 42.784. |
| Ile-de-France, Paris, ca.1350-1380. | V 24 | <i>Passion Diptych</i> . Ivory, H. 10-3/8, W. 9-3/4 inches. The Toledo Museum of Art, 50.300 |

CHAPTER VI International Style

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| 1350-1364 | VI 1 | <i>Mouton d'or, Jean le Bon</i> . Gold, Diam. 1-3/16 inches. <i>Obv.</i> : AGN. DEI. QVI. TOLL. PECA. MVDI. MISERERE. NOB [and] IOH. REX. <i>Rev.</i> : XPC. VINCIT. XPC. REGNAT. XPL. IMPERAT. The Cleveland Museum of Art, The Norweb Collection, 64.372. |
| Anglo-Gallic, 1360 | VI 2 | <i>Leopard d'or, Edward III</i> . Gold, Diam. 1-5/16 inches. <i>Obv.</i> : EDVWARDVS : DEI : GRA : ANGLI : FRANCIE : REX. <i>Rev.</i> : XPC. : VINCIT : XPC : REGNAT : XPC : IMPERA. The Cleveland Museum of Art, The Norweb Collection, 64.373. |
| Paris, ca.1375, by Jean Bondol and his atelier | VI 3 | <i>Missal</i> , in Latin, for Paris use. Vellum, 164 leaves, H. 10-11/16, W. 7-11/16 inches. Including leaves added in the 15th century and two miniatures attributed to the Bedford Master, ca.1410. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 62.287. |
| Paris, ca.1375 | VI 4 | <i>Miter</i> . Silk with painting in grisaille, H. 13-3/4 (including lappets: 36-1/2), W. 8-7/8 inches. Paris, Musée National des Thermes et de l'Hôtel de Cluny. |
| Languedoc, 2nd half 14th century | VI 5 | <i>Missal</i> , in Latin, for Rome use. Vellum, 402 leaves, H. 15-1/4, W. 10-5/8 inches. Cambrai (Nord), Bibliothèque municipale, MS. 150. |



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| Southern France, possibly Avignon, last quarter 14th century | VI 6 <i>Hours</i> , in Latin. Vellum, 2 volumes, 132 and 146 leaves, H. 4-1/2, W. 3-1/2 inches. The New York Public Library, Spencer Collection, MS. 49. |
| Languedoc, Toulouse, ca.1400 | VI 7 <i>Saint Christopher and the Christ Child</i> . Silver, gilt silver, H. 23-5/8, W. 11-3/4 inches. Provenance: Said to have come from a church at Castelnaudery near Toulouse. New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, 17.190.361. |
| Central Loire Valley, ca.1385-1390 | VI 8 <i>Madonna and Child</i> . Limestone, with traces of paint, H. 53 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 62.28. |
| Berry, Bourges, ca.1400-1405 | VI 9 <i>Window Panels with Prophets Isaiah, David, Daniel, and Micah</i> . Stained glass, H. 82-1/2, W. each 21-1/4 inches. Provenance: Sainte- Chapelle at Bourges. Bourges (Cher), Dépôt de la Cathédrale de Saint Etienne. |
| Paris, end of 14th century | VI 10 <i>Two Kneeling Carthusian Monks</i> . Marble, 66.112: H. 10-1/8, W. 5-1/4 inches; 66.113: H. 9-1/2, W. 5-1/16 inches. Provenance: Chartreuse de Paris (?). The Cleveland Museum of Art, John L. Severance Fund, 66.112, 66.113. |
| Ile-de-France, Paris, ca. 1390-1400 | VI 11 <i>Death, Assumption and Coronation of the Virgin</i> . Vellum, grisaille, H. 25-1/2, W. 12-7/8 inches. Paris, Musée du Louvre, Cabinet des Dessins. |
| Burgundy, ca.1390-1395, by Jean de Beaumetz, active 1361-died 1396 | VI 12 <i>Calvary with a Carthusian Monk</i> . Oak panel, H. 22-1/4, W. 17-15/16 inches. Provenance: Chartreuse de Champmol, near Dijon. The Cleveland Museum of Art, Purchase, Leonard C. Hanna Jr. Bequest, 64.454. |
| Normandy, second half 14th century | VI 13 <i>Calvary Group with the Fainting Virgin</i> . Wood, H. 39-1/2, W. 22-7/8 inches. Louviers (Eure), église de Notre-Dame. |

- Late 14th century VI 14 *The Annunciation*. Panel, H. 13-7/8, W. 10-1/2 inches with frame.
Inscriptions: [on band held by angel] *ave gracia plena dominus tecum*; [on the halo of the angel] *sanctus gabriel archangelus dei*; [on the halo of Mary] [*ecc*] *e ácilla domini fiat michi secūdū verbū tuum*. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 54.393.
- Ca.1400 VI 15 *Virgin and Child Enthroned*. Drawing on boxwood, H. 2-3/4, W. 2-3/4, D. 1/32 inches. New York, Pierpont Morgan Library, M. 346a.
- End of 14th century VI 16 *Meditation on the Passion*. Ivory, H. 3-3/4 inches. Baltimore, The Walters Art Gallery, 71.288.
- Rouen, second half 14th century VI 17 *Grille*. Wrought iron, H. 86-5/8, W. 70-7/8 inches. Provenance: Jubé of the Cathedral of Rouen. Rouen (Seine-Maritime), Musée des Antiquités de la Seine Inférieure.
- Late 14th century VI 18 *Table Fountain*. Silver gilt and translucent enamel, H. 12-1/4, W. 9-1/2 inches. Provenance: Said to have been found in a garden in Istanbul. The Cleveland Museum of Art, Gift of J. H. Wade, 24.859.
- Ca.1400 VI 19 *Twelve Medallions*. Gold, encrusted enamel on gold, precious and semi-precious stones, pearls, Diam. of central medallion, 1-3/4 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 47.507.
- Franco-Netherlands, ca.1400 VI 20 *Kneeling Prophet*. Gilt bronze, H. 5-1/2, W. 3-1/2 inches. The Cleveland Museum of Art, Leonard C. Hanna Jr. Bequest, 64.360.
- Franco-Netherlands,
by Claus Sluter and Claus de Werve,
active 1379/80–1405/6
and 1380–1439 respectively VI 21 *Three Mourners from the Tomb of Philip the Bold*, Chartreuse de Champmol, Dijon. Vizelle alabaster (Grenoble stone), H. 16-3/8, 16-1/2, 16-1/4 inches. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 40.128; and Bequest of Leonard C. Hanna Jr., 58.66, 58.67.

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| Burgundian, ca.1425–1430 | VI 22 <i>Virgin and Child</i> . Limestone with traces of paint, H. 42-1/2, W. of base, 16-1/2 x 11 inches. Provenance: Said to be from Rouvres-en-Plains (Côte-d'Or). The Detroit Institute of Arts, 36.27. |
| Ile-de-France, Paris, ca.1405, by the Luçon Master | VI 23 <i>Book of Hours</i> , in Latin. Vellum, 167 leaves, H. 7-1/8, W. 5-1/8 inches. Baltimore, The Walters Art Gallery, W. 231. |
| Second quarter or late 15th century | VI 24 <i>Medallion: Coronation of the Virgin</i> . Translucent enamel on silver, Diam. 2-1/2 inches (excluding frame of later date). New York, Mr. and Mrs. Germain Seligman. |
| Ile-de-France, Paris, ca.1400–1408, by Egerton Master and Zebo da Firenze | VI 25 <i>Hours of Charles the Noble</i> , in Latin and French. Vellum, 329 leaves, H. 7-5/8, W. 5-3/8 inches. The Cleveland Museum of Art, Purchase, Mr. and Mrs. William H. Marlatt Fund, 64.40. |
| Ile-de-France, Paris, ca.1409, by Jacquemart de Hesdin, active 1384–1409(?) | VI 26 <i>Christ Carrying the Cross</i> . Vellum, H. 14-7/8, W. 11-1/8 inches. Provenance: Grandes Heures du duc de Berry. Paris, Musée du Louvre, Département des Peintures. |
| Ile-de-France, Paris, ca.1410, by the Bedford Master. | VI 27 <i>Book of Hours</i> , in Latin, for Paris use. Vellum, 272 leaves, H. 5-1/2, W. 3-1/2 inches. Baltimore, The Walters Art Gallery, W. 209. |
| Franco-Netherlands, ca. 1410–1413, by Pol, Jean, and Herman de Limbourg. | VI 28 <i>Belles Heures of John, Duke of Berry</i> , in Latin and French, for Paris use. Vellum, 224 leaves, H. 6-5/8, W. 9-3/8 inches. New York, The Metropolitan Museum of Art, Cloisters Collection, 54.1.1. |
| Ile-de-France, Paris, ca.1410–1415, by the Boucicaut Master | VI 29 <i>Heures du Maréchal de Boucicaut</i> . Vellum, 249 leaves, H. 10-7/8, W. 7-1/2 inches. Paris, Musée Jacquemart-André, MS.2. |



Ile-de-France, Paris, ca.1410,
by the Boucicaut Master

VI 30 *La Cité de Dieu*, by Saint Augustine, translated into French by
Raoul de Presles. Vellum, 272 leaves, H. 17, W. 12-1/2 inches.
Baltimore, The Walters Art Gallery, W.770.

Ile-de-France, Paris, ca.1415,
Boucicaut atelier

VI 31 *Les Decades*, by Livy, Books XXI-xxx, in French. Vellum, 192
leaves, H. 16-1/2, W. 12-1/4 inches. Cambridge (Massachusetts),
Harvard University, Houghton Library, Richardson MS.32, vol. II.

Ile-de-France,
Paris, ca.1410-1415,
Boucicaut atelier

VI 32 *Book of Hours*, in Latin, for Paris use. Vellum, 209 leaves, H. 9-7/8,
W. 6-7/8 inches. Paris, Bibliothèque Mazarine, MS.469.

Ca.1418,
by the Rohan Master

VI 33 *Hours of Yolande of Anjou*, formerly called the *Rohan Hours*,
in Latin, for Paris use. Vellum, 239 leaves, H. 11-1/2,
W. 8-1/4 inches. Paris Bibliothèque Nationale, MS. lat. 9471.

Ca.1425,
atelier of the Rohan Master

VI 34 *The de Buz Book of Hours*, in Latin and French, for Paris use.
Vellum, 197 leaves, H. 9-1/4, W. 6-3/4 inches. Cambridge,
(Massachusetts), Harvard University, Houghton Library, Richardson, MS.42.

Ile-de-France, Paris, ca.1425

VI 35 *Book of Hours*, in Latin and French, for Paris use. Vellum, 193 leaves,
H. 8-3/4, W. 6 inches. New York, Pierpont Morgan Library, M.453.

Possibly Arras, ca.1430-1450

VI 36 *Tapestry Panel with Winged Stags*. Wool and silk threads, H. 137,
W. 149-5/8 inches. Inscriptions: [Center] *Cest estandart est une
enseigne/Qui aloial francois enseigne/De jamais ne la bandonner/Sil ne veult
son/bonneur donner*. [Left] *Armes porte tres glorieuses/Et sur toutes vic-
torieuses*. [Right] *Si nobles na dessoubz les cieulx/Je ne pourraye porter mieulx*.
Rouen (Seine-Maritime), Musée des Antiquités de la Seine-Inférieure.

CHAPTER VII Late Gothic Art

- Burgundy, mid-15th century VII 1 *Saint Christopher*. Limestone, H. 31 inches. Provenance: Found near Saint Bénigne at Dijon. Saint Louis, City Art Museum, 3.34.
- Touraine, mid-15th century VII 2 *Mourning Virgin from a Crucifixion Group*. Walnut, H. 42-3/4 inches. Provenance: Abbey of Beaugerais (Indre-et-Loire). New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1916.
- Ca.1450 VII 3 *Saint Anthony, Armorial Hanging of the Chancellor Rolin*. Tapestry, wool, H. 70, W. 103 inches. Beaune (Côte-d'Or), Hôtel Dieu.
- Touraine, ca.1452–1460,
by Jean Fouquet, ca.1415/20–1481 VII 4 *Miniature showing Saint Veranus, Bishop of Cavaillon, Curing the Sick*. Vellum sheet, H. 8-5/8, W. 5-3/4 inches. Provenance: Hours of Etienne Chevalier. New York, Wildenstein Foundation, Inc.
- Ca.1470,
close to Maître François VII 5 *Miniature showing Queen Medusa Enthroned*. Vellum sheet, H. 5-1/8, W. 3-9/16 inches. Provenance: Boccaccio, *Des cleres et nobles femmes*, now Spencer MS.33, New York Public Library. The Cleveland Museum of Art, Gift of J. H. Wade, 24.1015.
- Burgundy, ca.1462,
by Antoine Le Moiturier,
Avignon 1425–Dijon 1497 VII 6 *Mourner*. Vizelle alabaster (Grenoble stone), H. 16-1/8 inches. Provenance: Tomb of Duke John the Fearless, Chartreuse de Champmol near Dijon. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 40.129.
- Northern France,
third quarter 15th century,
by Simon Marmion, ca.1425–1489 VII 7 *Pietà*. Tempera on vellum, H. 4-3/4, W. 3-5/8 inches. Philadelphia, John G. Johnson Collection, no. 343.

- Touraine, ca.1465,
by Jean Fouquet, ca.1415/20–1481
- VII 8 *Portrait of an Ecclesiastic*. Silverpoint on prepared paper, H. 7-13/16, W. 5-1/4 inches. New York, The Metropolitan Museum of Art, 49.38.
- Bourbonnais, ca.1480,
attributed to Michel Colombe,
ca.1430–ca.1511
- VII 9 *Duke John II of Bourbon*. Sandstone, H. 11-1/4 inches. Provenance: Sainte-Chapelle de Bourbon-l'Archambault. Baltimore, The Walters Art Gallery, 27.510.
- Limoges, end of 15th century,
by Master of the Orléans Triptych
- VII 10 *Triptych with the Annunciation, David and Isaiah*. Painted enamel on copper, H. 7-7/8, W. 13-1/8 inches (including frame). Orléans (Loiret), Musée historique.
- Ca.1490
- VII 11 *Lady with Three Suitors*. Pen and brown ink and ink wash on paper. H. 9-1/16, W. 7-5/8 inches. Inscription: *Celui mamour conquestera/ qui deca ce lass passera/Sanss lempirer ne desnouer/sanss dessuss/ne dessoubz passer*. The Cleveland Museum of Art, John L. Severance Fund, 56.40.
- Languedoc,
end of 15th century
- VII 12 *Saint Margaret*. Marble, H. 15-3/8, W. 9-5/8, D. 6-9/16 inches. New York, Leopold and Ruth Blumka.
- End of 15th century
- VII 13 *Bust Reliquary of Sainte-Félicule*. Gilt copper, repoussé and chiseled, H. 17, W. 16-1/2, D. 9-7/8 inches. Saint-Jean-d'Aulps (Haute-Savoie), église paroissiale.
- Northern France, early 16th century
- VII 14 *Candelabrum with the Judgment of Paris*. Ivory, H. 6-3/4, Diam. 3-7/16 inches. Saint-Omer (Pas-de-Calais), Musée municipal.
- Late 15th century
- VII 15 *Triptych with Scenes from the Life of the Virgin*. Gold and translucent enamel, H. 2-1/4, W. 1-25/32 inches (closed and including frame). Inscription on frame: DOMINVS : DISIT : AD : ME : FILIVS : MEVS : ES : TV : EGO : HODIE : GENVI : TE. (The onyx cameo with the Nativity is Italian, 13th century.) The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 47.508.

- Loire Valley, ca.1500
- VII 16 *Story of Saint Eloi with Saint Fiacre*. Tapestry, H. 57-1/8, W. 301 inches. Beaune (Côte-d'Or), Hôtel Dieu.
- Second decade 16th century
- VII 17 *Angel Reliquary*. Silver and copper gilt, H. 7-1/2, W. 4 inches (including base). Inscription: DU CHIEF DE SAINT PAVACE. Saint-Pavace (Sarthe), église.
- Champagne,
second decade 16th century
- VII 18 *Madonna and Child*. Silver and gilt silver, H. 20-13/16, W. 7-1/2 inches (including base). Provenance: Said to be from the convent of the Ursulines at Troyes. Baltimore, The Walters Art Gallery, 57.712.
- Limoges,
second decade 16th century,
by Master of the Louis XII Triptych
and Assistant
- VII 19 *Triptych Showing the Annunciation and the Nativity*. Painted enamel on copper, H. 7-3/8, W. 6-11/16 inches (including frame). Baltimore, The Walters Art Gallery, 44.145.
- Touraine,
second decade 16th century,
circle of Michel Colombe
- VII 20 *Relief Heads of a Man and a Woman*. Marble, H. 5-1/2, W. 4-3/4, D. 3-1/8 inches (man); H. 5-3/4, W. 5-3/4, D. 3-5/8 inches (woman). The Cleveland Museum of Art, Gift of William G. Mather, 21.1003, 21.1004.
- Possibly Burgundian,
ca.1490-1500
- VII 21 *Portrait of a Nobleman*. Oak panel, H. 16-3/4, W. 10-7/8 inches. The Cleveland Museum of Art, Purchase, Leonard C. Hanna Jr. Bequest, 63.503.

Valley of the Loire, 1500–1510

VII 22 *Triumph of Youth.*

Tapestry, wool and silk, H. 131, W. 182 inches.

VII 23 *Triumph of Eternity.*

Tapestry, wool and silk, H. 129-1/2, W. 154-1/2 inches.

VII 24 *Triumph of Time.*

Tapestry, wool and silk, H. 133-1/2, W. 173 inches.

VII 25 *Triumph of Love* (fragment). Tapestry, wool and silk, H. 107-1/2,

W. 35 inches. The Cleveland Museum of Art: Purchase from the John L. Severance Fund (60.177), Gift of various donors by exchange (60.176), Purchase, Leonard C. Hanna Jr. Bequest (60.178); and The Detroit Institute of Arts, Ralph H. Booth Fund (35.6), respectively.

Valley of the Loire,
early 16th century

VII 26 *The Concert.* Tapestry, wool and silk, H. 118-1/8, W. 143-3/8

inches. Paris, Musée des Gobelins et Salles d'Expositions.

1560

VII 27 *Plan in Relief of the City of Soissons.* Copper, cast, chiseled, silvered and gilt, H. 13, L. 29-1/2, W. 18 inches. Soissons (Aisne), Cathédrale Saint-Gervaise-et-Saint-Protais.

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